



FACULTY OF MUSIC  
UNIVERSITY OF TORONTO  
OPERA DIVISION

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# LA PERICHOLE

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by JACQUES  
OFFENBACH

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November 20, 21, 27, 28 1981

8 PM

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MACMILLAN THEATRE

EDWARD JOHNSON BUILDING

THE OPERA DIVISION

presents

LA PERICHOLE

Music by

Jacques Offenbach

Libretto by

Henri Meilhac and Ludovic Halévy

English Text by Maurice Valency\*

CONDUCTOR

James Craig (November 20, 27)

Michael Evans (November 21, 28)

DIRECTOR

Constance Fisher

DESIGNER

Elsie Sawchuk

CHOREOGRAPHER

Lois Smith

LIGHTING DESIGNER

Fred Perruzza

ASSISTANT CONDUCTOR

John Greer

CAST (in order of appearance)

	<u>November 20, 27</u>	<u>November 21, 28</u>
ESTRELLA )	Mary Nachtrab	Mary-Jo Masterson
GUADALENA ) Three Cousins	Margot Sim	Theresa Lee Ryan
VIRGINELLA)	Celine Papizewska	Donna Hurst
DON PEDRO de HINOYOSA Governor of Lima	Ronald Haney	Thomas Goerz
COUNT PANATELLAS First Gentleman of the Bedchamber	James Leatch	James Leatch
DON ANDRES de RIBEIRA Viceroy of Peru	Daniel Neff (Nov. 20, 28)	Timothy Cruickshank (Nov. 21, 27)
PAQUILLO )	Richard March	Mark Mangus
LA PERICHOLE) Street singers	Joanne Kolomyjec	Tania Parrish
FIRST NOTARY	Ben Heppner	Ben Heppner
SECOND NOTARY	Gregory Cross	David Budgell

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NINETTA )  
BRAMBILLA ) Ladies-in-  
FRASQUINELLA) waiting  
MANUELITA )

MARQUIS DE TARAPOTE

AN OLD PRISONER

A JAILER

Theresa Lee Ryan Margot Sim  
Mary-Jo Masterson Barbara Fris  
Martha Collins Mary Nachtrab  
Donna Hurst Elizabeth Hicks

David Budgell Gregory Cross

Henry Ingram\* Daniel Neff  
(Nov. 20, 28) (Nov. 21, 27)

Gidon Saks Patrick Timney

COURTIERS, LADIES-IN-WAITING, CITIZENS OF LIMA

Kimberly Barber, Donna Bennett, Kathy Domoney, Halyna Dytyniak,  
John Fanning, Ed Franko, Judy Garich, Inna Golsband, Robert Künzli,  
Bernard Jackson, Lawrence Lebarge, Carmen Leger, Colin McEnery,  
Constance Novis, Debra Selig, Daniel Stainton, Lisa Sullivan,  
Tina Torlone, Lenard Whiting, Monica Zerbe

CHILDREN

Blair Fraser, Adam Leverett, Catherine Wilson

WAITERS, SERVANTS, SOLDIERS

Frank Cairns, Paul Chappell, Lawrence Cotton, Nicholas Groenewegen,  
James Jones, Emilio Roman

#### THE DANCERS

ACT I (Circus)

Master of Ceremonies	Eric Tessier-Lavigne
Jester	Scott Vannan
Assistants	Susan Budd, Silvia Graffi, Kathleen Leung, Mimi Peterson
Incas	Eric Jenkins, Bohdan Romaniw, Thomas Walker

ACT II

Prima Ballerina	Kathleen Leung
Corps de Ballet	Susan Budd, Leigh-Ann Cohen, Georgette Farias, Silvia Graffi, Eric Jenkins, Mimi Peterson, Bohdan Romaniw, Scott Vannan, Thomas Walker

THE DANCERS APPEARING IN THIS PRODUCTION ARE ALL MEMBERS OF THE  
DANCESMITHS OF THE SCHOOL OF DANCE, GEORGE BROWN COLLEGE.

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There will be two fifteen minute intermissions

\* Mr. Ingram, a graduate of the Opera Division, appears by permission  
of Actors' Equity Association and courtesy of Barr Artist Management



## OFFENBACH AND LA PERICHOLE

Jacques Offenbach started life as Jacques Levi, son of the cantor of the Cologne Synagogue later adopting the name of his family's home town, Offenbach-am-Main. Paris became the base of his operations and before his death in 1880 he produced over 100 stage works.

Most of his operettas satirized contemporary European life; La Perichole, freely based on a South American story, readily turns Peru into Europe, Lima into Paris. The real Perichole - Mariquita Villegas - was Peru's most famous and vivid theatrical personality. By teasing and outwitting her Spanish admirer, the Viceroy, she became a sort of folk heroine. (The origin of the lady's sobriquet needs a word of explanation: in a moment of exasperation, the Viceroy apparently called her perra, i.e., bitch; chastened, he softened the word into the diminutive perricholi - the etymology of which, Spanish, Peruvian or both - is not clear).

Prosper Mérimée, author of the original Carmen story, wrote a short stage comedy about the situation, The Coach of the Holy Sacrament; as a symbol of pride and authority, La Perichole had insisted on a private coach. Later relenting she gave it up for use by priests on their way to administer last rites. La Perichole died, a recluse, in 1812 in a cottage that has since become a shrine.

In adapting their libretto from the Mérimée play, Meilhac and Halévy wisely dropped reference to the coach and its religious connotation. La Perichole has become a street singer and the centre of a standard comic - romantic plot; the Viceroy's bureaucratic and intrigue infested court parallels that found in the imperial palaces of Europe. The height of sharp ridicule is reached with the decision to return the Old Prisoner to the dungeons as he has apparently committed no crime worthy of pardon.

The work was first performed in 1868 as an opéra-bouffe in two acts; its immediate success prompted the composer to expand the score and a three-act format was presented in 1874. This is the basis of the performing version devised by Jean Morel and Ignace Strasfogel for the Metropolitan Opera production of 1956.

### SYNOPSIS

#### ACT I

In the main square of Lima, the citizens are in the midst of a perfunctory celebration of the birthday of the Viceroy, Don Andres de Ribeira. Three "cousins" who operate a popular cabaret, supply refreshments as the governor, Don Pedro de Hinoyosa disguised as a fruit vendor makes sure that the proper response will be given when



the Viceroy appears "incognito" in order to test his popularity. Two impoverished street singers Perichole and Paquillo arrive and attempt to raise money for a marriage license but a travelling circus diverts the public interest and deprives them of an audience. When Paquillo leaves to try his luck elsewhere, the sleeping Perichole is discovered by Don Andres who is struck by her beauty. The girl is tempted by his offer of food and wine and agrees to become lady-in-waiting to his late wife. While she writes a letter to Paquillo bidding him farewell, Don Pedro and Count Panatellas go in search of a husband for her as the law requires that only married women may live in the palace. In the meantime Paquillo has received the letter and is about to hang himself; plied with wine he agrees to the proposition of Don Pedro and Panatellas and prepares to marry a lady of their choice. Perichole returns more than well-wined and dined. Unlike the reeling Paquillo, she recognizes her marriage partner and the ceremony is performed by two drunken notaries before a festive crowd.

#### ACT II

The next day in the court ballroom the ladies-in-waiting gossip with the Marquis de Tarapote about the Viceroy's new mistress; Tarapote is in a state of nervous collapse over the goings-on. Paquillo recovered from the excesses of the preceding day is astounded to learn that he is married and to the Viceroy's current favourite. Anxious to find Perichole he demands that Don Pedro and Panatellas pay him the fee promised him for the marriage ceremony. Etiquette, they tell him, requires that he present his new wife to the Viceroy after which he will be free to leave. The court assembles, followed by Perichole who ignores the slights and takes pleasure in her new position. Paquillo is stunned when he recognizes his former sweetheart and denounces her for her faithlessness. Don Andres angrily orders him off to the Dungeon for Recalcitrant Husbands.

#### ACT III: Scene I

In the dungeon, an old prisoner muses on his plan of escape. Don Pedro and Panatellas arrive with Paquillo who laments the loss of his freedom and his sweetheart. Perichole steals in to comfort the unlucky young man and reassures him of her devotion. To escape they offer a bribe to the jailer who turns out to be Don Andres in disguise. With the help of the old prisoner, they overpower the Viceroy and leave him in the dungeon.

#### ACT III: Scene II

Some hours later in the public square a search is being made for the escaped trio. Reverting to their former roles as street singers, the lovers sing a plaintive ballad for their freedom - so moving the Viceroy that he not only pardons them but joins the crowd in hailing the all-conquering power of a Spaniard's love.



## ORCHESTRA

### VIOLIN I

Nancy Mathis (Concert Master)  
Marie Bérard  
Douglas Brierley  
Paul Zevenhuizen  
Mariko Yaguchi  
David Adams  
Roderick MacDonald  
Paul Préfontaine  
Samuel Ho  
Nancy Bruce

### VIOLIN II

Mark Wells\*  
Hiroko Kagawa  
Janie Kim  
Anders Norberg  
Dominique Laplante  
Lise Boutin  
Peter Visentin  
Bob Bruyn

### VIOLA

Mary Carol Nugent\*  
Ronald Hay  
Linda Umbrico  
Claudio Vena  
Linde Gregory  
Beverley Spotton

### VIOLONCELLO

Sally Bick\*  
Elaine Thompson  
Paul Widner  
Maurizio Baccante  
Tricia Balmer  
Daralis Collins

### DOUBLE BASS

David Longenecker\*  
Peter Jones  
Roger Moniz  
Paul Langley  
Jeremy Webster

### FLUTE

Shelley Brown\*  
Lucie Batteke

### PICCOLO

Patricia Creighton

### OBOE

Hamish Gordon\*  
John Miles

### CLARINET

Susan Willson\*  
Frances Cohen

### BASSOON

Margaret Hooper\*  
Edith Stacey

### HORN

Geoffrey Leader\*  
Jean-Marc Dugré  
Mary Lee  
Michael Ibsen

### TRUMPET

Holly Shephard\*  
Daniel Warren

### TROMBONE

Kathryn Macintosh\*  
Leon Racine  
Kenneth Read

### TIMPANI

Mark Duggan

### PERCUSSION

John Thompson  
Trevor Tureski

### HARP

Gianetta Baril

\*Principal

Orchestra Manager - Beverley Spotton

## OPERA DIVISION

Co-ordinator	Constance Fisher
Musical Director	James Craig
Head Coach & Conductor	Michael Evans
Music Staff	George Brough, John Greer, Stephen Ralls
Administrative Assistant	Freda Chayka

## PRODUCTION STAFF

Technical Director	Fred Perruzza
Stage Manager	Sarah Norquay*
Assistant to the Technical Director	Dave Macdonnel
Assistant Stage Manager	Carolynn Babb
Master Carpenter	B. D. Hillis
Carpenter	Frank Gallé
Properties	Patterson Fardel
Assisted by	Jan Grygier, Kate Layne
Scenic Artists	Ross Halpin, Kim Sisson
Production Assistants/Construction	Steve Robinson, Joseph Shaw, Mike Switzer, Scott Weir

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## WARDROBE STAFF

Wardrobe Supervisor	Diane McCann
Head Cutter	Patricia Scott
Cutter/Seamstress	Elizabeth LeMoine
Seamstresses	Helen Benninger, Lori Bond, Susan Bryson, Margaret Forsyth, Alana Guinn
Tailoring	Ingrid Hamster
Uniforms	Costume House
Additional Costumes Supplied by	Costume House, Malabar Ltd.

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Make-up Supervisor	Jack Medhurst
Assisted by	Jeanne Armstrong, Philip Bolduc, Nori Braig, Ron Cameron, Kathrine James-Cosburn, Susan Fitzmaurice, Janet Graham, Mickey McBurney, Marion Ramsey, Marion Sieling, Bill Walker, Jennifer White, Leslie Whittaker
Hairdressing and Wigs	Martha Gleeson

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\* By permission of Canadian Actors' Equity Association



## ACKNOWLEDGEMENTS AND CREDITS

Canadian Opera Company, Canadian Opera Women's Committee, Canadian Opera Junior Women's Committee, The Rotary Club of Toronto (Armour Heights), Canadian Opera Guild (Peel Branch), Canadian Opera Guild (Oakville Branch), Toronto Musicians' Association, Patricia Bentley, Warren Hughes, Spanish National Tourist Office, Malabar Ltd., William Wright, John Price, Robert McCollum.

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LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

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### NEXT OPERA EVENT:

AMELIA GOES TO THE BALL (Gian-Carlo Menotti)

and

RIDERS TO THE SEA (Ralph Vaughan Williams)

March 5, 6, 12, 13, 1982, 8:00 p.m., MacMillan Theatre

Conductors: James Craig, Michael Evans

Director: Michael Albano

Designers: Martin Johnson (set), Elsie Sawchuk (costumes)

Box Office opens February 8, 1982.

### NEXT EVENTS:

MELVIN BERMAN, Oboist, November 22, 1981, 3:00 p.m., Walter Hall.

UNIVERSITY OF TORONTO CONCERT BAND, December 6, 1981, 3:00 p.m.,  
MacMillan Theatre.